

composition; he will observe the beauty of form, and the correct application of the sublime to architecture; the whole so fully understood in those great works, and which are so far applicable to every species of building, whether public or private, great or small, as most simply reward the student for his labour. Be assured, my young friends, the hand of the artist and the mind of genius is as correctly traced in the humble dwellings of individuals, as in the magnificent palaces of the great; nay, to give an interest to small edifices, of moderate expense, requires more than ordinary knowledge, judgment, and taste."

Amongst the incidental opinions expressed was this, that he regarded Lord Elgin's labours in obtaining for England the marbles which bear his name, as mistaken zeal. (5)

In the third lecture the examination of the orders was continued. Vitruvius was silent as to the Composite. The arch of Titus was the finest example of it: the Temple of Bacchus near Rome was another. Tuscan buildings were chiefly constructed of timber, and thus accounted for no examples reaching us. St. Paul's, Covent Garden, and the Water Gate, at York Buildings, were careful specimens of this style, taken from the description given. It was curious to find that after the lapse of 2,000 years no improvement of an order had been made, nor had even a new moulding been added. The capital employed by Dance at the British Institution, which excited notice at the time, was probably to be found amongst ancient varieties, of which there were many. A new capital had been sought like the philosopher's stone. About the year 1600 attempts were made to design one in Italy, France, and other countries, but unsuccessfully. To use Sir John's own words:—

"That our young architects may not lose their time in such a useless pursuit, I shall select specimens of what have been called 'New Orders,' produced in this country."

The late Mr. Adam, with an inventive mind and elegant fancy, produced a 'Britannic Order,' but like the French and Spanish orders, the great novelty is in the capital.

In a work entitled 'A Proposition for a New Order of Architecture,' the author, after speaking of the injudicious and unsuccessful endeavours of all those who preceded him, treats us with a sixth order, absolutely new in its proportions, its ornaments, and all other parts, the whole forming a composition suitable to the glory of his country.

Such is the author's description of his novel composition, the effect of which may be seen more distinctly than by a drawing, in the portico of a villa of no inconsiderable extent in the neighbourhood of Windsor.

The composition of Mr. Adam, however, must not be blended with this proposition for a sixth order, nor with the 'new great order' of Peter de la Roche (a French priest), who discovered about forty years ago that it was from self-taught, and not from mere bred architects that the art must receive every considerable improvement.

The origin of this new order he ascribes to an incident in the English history, far more interesting than even the basket of Callimachus:—

"In the reign of Edward III., the Prince of Wales, at the battle of Cressy, amongst other successful daings, killed the King of Bohemia and took his banner, whose ensign was the royal dissem of Bohemia, with three ostrich feathers placed in it. With this princely badge (says Peter de la Roche), I adorn the capital of my new order, and in nature nothing can be more fit for the purpose; the feathers tenderly bending in the manner of volutes, gives a superior delicacy to the Corinthian capital, and from this delicacy in the capital, and the nobleness of its origin, it may rank above the gorgeous Corinthian."

"This new order (continues the author) only wants antiquity, and when hereafter it is found amongst ruins, it may then, perhaps, please those whose want of taste and genius to distinguish original merit, would have condemned this grand and unique composition at its birth;

and although the present age may not have sufficient liberality to approve my design, posterity will most certainly do it justice."

Such justice, said the speaker, that it is not likely to be ever found amongst ruins! The ancients, continued Soane, paid much attention to character and situation. Students should not lose sight of its necessity,—the theatre should be gay, the temple solemn. Speaking of columns, he said he considered them grand when plain, elegant when fluted, and injured when rusticated;—an aphorism Mr. Tite thought worthy of remembrance. Soane viewed with indignation the destruction of ancient monuments, and referred to the pasquinade, "*Quod non fecerunt Barbari, fecit Barbarini*," applied to one of that family, who took some of the finest columns of the Parthenon to build the Baldapino of St. Peter's.* The pedestal and attic he considered, should never be used but as a matter of absolute necessity. Of the circular temple at Baalbec, much was not to be said as to its classical correctness, but the variety and play of light and shade were deserving of attention and praise. Sir John's own drawing of this building was made by stealth in the moonlight. The remains of ancient temples were the sites of modern villages:—

"There in the ruins, heedless of the dead,
The shelter-seeking peasant forms his shed;
And wondering man could want the larger pile,
Exalts and owns his hovel with a smile."

Isolated columns were best adapted for every use, but both ancients and moderns had used portions of columns. Still, mutilations in art ought always to be avoided. As architecture declined, principles were lost sight of; and thus in Diocletian's palace and the baths we find columns hoisted on brackets, and other liberties of a barbarous kind.

He thought columns not adapted for internal decoration: if the ancients used columns in the interior of their houses, it was but seldom. Vitruvius directed internal columns to be of a light and gay character. There were no internal columns in Pompeii, nor in Adrian's villa; nor does Pliny mention them. When used internally, frieze and cornice should be omitted,—their place being supplied by a few mouldings. A column in the centre of a portico or building he considered very objectionable. When columns were used over columns, the inferior cornice should be omitted altogether. "Throughout his lectures," said Mr. Tite, "Sir John Soane constantly alluded to the laborious nature of the profession; and I cannot better conclude my present reminiscences than with the following extract:—

"The student in architecture in this country labours under very peculiar disadvantages; he has many, and more serious difficulties to encounter than either the painter or sculptor; and although architecture has too often been treated, by those who do not know its powers, as an inferior branch of the fine arts,—a sort of mechanical profession within the grasp of every common mind,—candour must admit, that, however arduous the task, however difficult the undertaking, to form a painter, or sculptor; to make an architect is not less so."

The lectures being somewhat discursive,—the notes of them necessarily more so,—we have found considerable difficulty in laying before our readers the more striking points in a connected form. We have before us our own notes of the course delivered by him in 1835,—but the present notice has already extended to so considerable a length, that we must seek some other opportunity for the consideration of them.

* Byron's paraphrase of those lines, in application to Lord Elgin, will be remembered by our readers:—"What the Gods would not do, the Scots did." Smart, but unjust.

ON THE SCULPTURES FROM THE SEPULCHRE OF MAUSOLUS, AT HALICARNASSUS.

THE sculptures which form the subject of this paper have, it is hardly necessary to state, been recently brought to England from Bodrum, in Asia Minor, the site of the ancient Halicarnassus, and are reputed to have formed part of the Mausoleum or sepulchre built by Artemisia, queen of Caris, in honour of her husband, king Mausolus. They were found in a fortress at the entrance of the harbour; having been used in the construction as building materials, and inserted in the faces of the exterior and interior walls. This fortress was built by the knights of Rhodes, probably shortly after the year 1400. Thence one of the first European travellers who visited the fort at Bodrum, in the middle of the seventeenth century, describes these marbles as *des bas-reliefs fort bien taillés*, inserted in the walls, which were further ornamented with the escutcheons of the knights, and inscribed with Latin sentences, and the date 1510. From the visit of Thevenot, in the seventeenth century, to the present day, these sculptures have been little examined, partly because Bodrum lies a little out of the ordinary route of Eastern travellers, and partly from the jealousy of the Turks, who would not permit an inspection of the interior of the fort. About 1750 these marbles were drawn by Dalton, and published in his "*Views in Greece and Egypt*." They are described by Choiseul Gouffier, in his "*Voyage Pittoresque*," and by Mr. Morin, as quoted in Dr. Clarke's travels. A sketch of the slabs inserted in the interior walls of the fortress is given in the second volume of the *Ionian Antiquities*, published by the Dilettanti Society; and they are noticed by the more recent travellers, Prokesch von Osten, and Mr. Hamilton; neither of whom, however, succeeded in inspecting those in the interior of the fortress.

The scanty and occasional notices thus furnished by travellers were not sufficient to satisfy the curiosity naturally felt in Europe with regard to these sculptures. From the belief that they had formed part of the Mausoleum, a building in the decoration of which the most celebrated artists of antiquity were employed, it was thought, not without reason, that in them would be found, as in the Parthenon, the characteristics of a great school of sculpture; and that they would furnish a marked epoch in the history of art; a standard of comparison whereby many monuments now of uncertain date might be assigned to their true periods.

A wish was very generally expressed, among the archaeologists and lovers of art in this country, that these marbles might be removed from their perilous and obscure situation at Bodrum, and brought to England. In accordance with this general desire, Sir Stratford Canning, her Majesty's minister at Constantinople, most zealously and indefatigably exerted himself to obtain the permission from the Porte to remove the bas-reliefs. His most praiseworthy efforts have been crowned with success; and these sculptures, which have excited the curiosity of European archaeologists during half a century, and which must always remain objects of peculiar interest to the student of Greek art, are now safely deposited in the British Museum.

I propose in this paper to consider the question, whether these marbles formed, as is commonly believed, part of the celebrated Mausoleum; and, in so doing, I shall offer a few remarks, first, on the locality where they were found; secondly, on their character as works of art; thirdly, on the subject they represent; and fourthly, on the structure of the building to which they are supposed to belong.

In order to determine where the Mausoleum stood, and its position relatively to the spot where these marbles were found, I shall endeavour to place before you the plan of the ancient city of Halicarnassus, so far as it can be gathered from the notices of ancient authors, and the researches of modern topographers.

The chart from which the plan before you has been enlarged, for which I am indebted to the kindness of Captain Beaufort, has been drawn up by the hydrographers on that coast. It exhibits the modern town Bodrum; and such remains of the ancient city as are now to be traced. You will perceive that the harbour